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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English

The examinations in English Literature and English Composition test five years of preparation in the secondary schools. The gross errors in spelling and the glaring faults in the use of language which occurred most frequently in the examinations in English in 1957 should have been corrected in earlier years. A graduate of Grade 13 should be able to express his thoughts cogently in clear accurate language, without wasting words. Answers in which the content was obscured by incoherence could earn few marks. Many candidates revealed surprising immaturity in the development and expression of the thought and the literary style of their answers.

The handwriting of many candidates was so poor that it frequently obscured the meaning. Teachers should make a determined effort to improve the legibility of their students' handwriting to avoid the unnecessary loss of marks.

Candidates should realize that English Literature and English Composition are two parts of the same subject and that knowledge in the one field may be used to advantage in the other. In Literature, well-organized and well-worded answers are a necessity. In Composition, teachers should discourage students from borrowing heavily from the material or slavishly imitating the style of works studied in the Literature course, but apt illustrations drawn from the Literature studied may improve their essays.

1. ENGLISH LITERATURE EXAMINATION OF 1957

The following information in regard to the work of the candidates at the Grade 13 examination of 1957 in English Literature is presented

in the hope that it may prove helpful to teachers of English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—14; Shakespeare—22; Longer Poems—18; Shorter Poems—12; Short Stories and Essays—12; Novel—10; Sight Poetry—12.

I. FORM OF ANSWERS

Candidates should be impressed with the importance of accurately numbering all questions and parts of questions. Before beginning a subdivision of a question, the student should read through the entire question so that material will not be duplicated or interchanged when the answer is finally written. Lack of proper paragraphing and spacing of answers is still too frequently found.

Students often failed to link their answers definitely with the words found in the question. Several references to this fault will be found in IV, Notes on the Answers. The importance of underlining the key words in the questions and making sure that the answer is patterned to explain these words should be stressed.

Some further improvement was noted in the use of definite references to support general statements. If the number of references required is stated in the question, the student should confine himself to that number, but should give each reference as fully as possible. If three references are required and four are given by the student, only the first three are marked.

Too many students showed a regrettable tendency to parrot technical terms without any evident knowledge of their significance. The mention of alliteration, assonance and so on without significant comment had little value.

Very few candidates failed to complete the paper and not many seemed to have hurried unduly. However, it seems advisable to stress again the advantage to the student of budgeting his time. Often a student wrote five pages or even more on questions 1 and 2. Other questions, especially 7, were bound to suffer as a result.

II. ERRORS IN SPELLING

The candidates were again allowed two errors in spelling before any deductions were made. Then deductions to a maximum of five were imposed. The misspelling of proper names is overlooked unless

the word appears on the question paper. The following words were among those most frequently misspelled on this examination:

alliteration, business, dagger, deceive, degradation, dowry, duel, effect (affect), embarrass, exaggerate, haughty, humorous, led (lead), lose (loose), metaphor, mischievous, nemesis, occasion, occurred, of (off), prophecy, quite (quiet), receive, resemble, rhythm, sentence, simile, soliloquy (ies), speech, suspense, there (their), to (too, two), tragedy, tragic, were (where), woman (women).

III. FAULTY USAGE

One mark was again deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. Although sentence fragments, run-on sentences, and lack of agreement between subject and verb occurred all too frequently, a general improvement was evident and fewer students were penalized the maximum of six marks. Examples of major errors may be found in H.S. 4C, 1955, or in the English Composition section of this booklet.

IV. NOTES ON THE ANSWERS

Question 1.

> "The comedy in Goldsmith's She Stoops To Conquer is derived primarily from character and humour".
>
> With reference to this statement, discuss the contributions in so far as character and humour are concerned, of two persons of particular interest in this play.

Students who read this question carefully and understood it properly were able to obtain very high marks without voluminous writing. Not infrequently candidates were awarded full marks. However, a considerable number of candidates failed to realize the question was basically about the comedy in the play. Consequently they wrote answers which did not reveal the humour in the characterizations and (or) situations. Such answers could not receive credit, and the frequency with which they occurred would indicate that students require more training in discovering the gist of a question.

Other candidates fell into the ancient error of narration instead of attempting the problem presented by the question. Although these were probably boys and girls of limited knowledge and understanding who felt that they might be rewarded for their much writing, teachers should emphasize with their classes the fact that telling the story of a selection is not an adequate treatment of a question in Grade 13 English Literature.

The following answer provides the minimum requirements for full marks:

1. *She Stoops to Conquer*

The comedy in "She Stoops to Conquer" is derived primarily from character and humour. Two persons from the play who clearly illustrate this observation are Mrs. Hardcastle and her "undutiful offspring", Tony Lumpkin.

Mrs. Hardcastle is a ridiculously amusing combination of several type characters. She plays the doting mother, the would-be lady of fashion, and the scheming aunt. The audience constantly finds Mrs. Hardcastle's doting over her son to be amusing. She calls him "poor boy", or "my charmer" and fills him with any drugs or "home cures" that she can obtain. She works a vest for him to make him "genteel" but when her temper gets the better of her self-control she scolds him angrily. Her lack of understanding of Hastings' absurd remarks to her in the interview where she displays her "head" and accepts outrageous flattery with joy is highly amusing. Perhaps her discomfiture on discovering, in the role of the scheming aunt, that Miss Neville's jewels are missing is one of her most amusing scenes. In all, her character and the humour she produces add much to the enjoyment of the play.

But for wit, puns, and practical jokes, Tony Lumpkin must be awarded top honours. His boorish and boisterous behaviour, illustrated by his dragging Mrs. Hardcastle from the stage, immediately marks him as an amusing and thoroughly enjoyable character in the eyes of the audience. His practical jokes, such as his tying Mr. Hardcastle's wig to a chair or his leading Mrs. Hardcastle in circles about the house, produce humour which stems directly from his mischievous mind. Perhaps the most amusing situation in the play results from Tony's manly self-esteem. His misrepresentation of the house as an inn, purely to obtain revenge for his injured pride, is an incident essential to the plot of the play and an incident definitely provocative of much humour.

Tony and his mother make such great contributions to the humour of the play that without them the play would certainly lack much of its spirit.

Question 2. Macbeth

(a) Describe how Shakespeare in the part of the play following the death of King Duncan presents deep tragedy in (I) Macbeth, (II) Lady Macbeth. Illustrate your answer by definite references to developments in this part of the play.

(b) For one of the following passages name the speaker, briefly give the context, and explain the italicized word or expression.

(i) But in these cases
We *still* have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor. . . .

(ii) But 'tis strange:
And oftentimes, to win us to our harm,
The *instruments of darkness* tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.

Some candidates misread this question to demand the evidence of deep tragedy in that part of the play *immediately* following the murder of Duncan. While a well-organized and clearly-presented answer dealing with the tragedy in Macbeth himself could earn full

marks, the opportunity to show similar tragic consequences in Lady Macbeth was restricted by this faulty interpretation of the question.

Many students received full marks for part (a) of this question, but there were too many answers in which the narrative element predominated with little or no indication of "deep tragedy". Interpretation of the term "tragedy" was poorly handled by the weaker students who were content to generalize on the "deterioration of character" without related explanation. Few candidates made use of the old chestnut concerning Macbeth's "moral cowardice", which would indicate that some progress has been made in the campaign against meaningless catch-phrases. Most candidates appeared to have a good factual knowledge of the play but they generally failed to apply their knowledge to a direct interpretation of the key-words "deep tragedy".

Relatively few students received full marks for (b) part of this question in that they dealt with the content of the passage rather than its context. Even those who had already effectively answered the question in terms of context went on to explain fully the content, thereby wasting valuable time for no additional marks.

The following answer received full marks:

Sample answer on Macbeth 2 (a)

> Shakespeare presents the tragedy in Macbeth by picturing his rapid degeneration after Duncan's murder. It is clear that Macbeth regrets Duncan's murder both for his own sake and for Duncan's. He tells us "This my hand would incarnadine the seas, making the green one red" and wishes "Wake Duncan with thy knocking! I would thou couldst." However Macbeth does not mend his ways but continues his gory career with the murder of the grooms. This murder was a necessity to prevent his being found out as the murderer but Macbeth when asked "Wherefore did you so?" by Macduff, lies to escape consequences. The tragedy in Macbeth is furthered as he plots to kill Banquo, at one time his best friend, of whom Macbeth now says "Our fears in Banquo stick deep." Macbeth cannot satisfy his guilty conscience and nearly reveals his "secret murders" at the banquet.
>
> . . . "Thou canst not say I did it; never shake thy gory locks at me." He is aware of his own degeneration, but drawn as he is by the witches he cannot stop the tragedy in himself. He visits the witches deliberately, kills Lady Macduff for revenge and ends his life with "curses not loud but deep." The tragedy in his life is shown by picturing him as a man who goes from a high station to a collapse of his good qualities and who is finally referred to as a "dead butcher".
>
> Shakespeare presents tragedy in the life of Lady Macbeth by showing us her mental collapse. She is quite sane and strong-willed after Duncan's murder and orders Macbeth about: "Put on your nightgown . . . to bed". However, she is left alone by Macbeth in all the later murders and though she tells Macbeth, "Do not sit alone making your companions sorriest fancies", we can see that she thinks of the murders as much as does Macbeth. She has lost her control of Macbeth by the time the banquet is over and can only tell the guests "go at once". She is well on the road to insanity in the sleep-walking scene and it is not long afterwards that we are informed "The queen, my lord, is dead." Shakespeare presents tragedy in Lady Macbeth by showing us her gradual loss of control of her mind.

(b) (i)

Macbeth is the speaker of the passage "But in these cases . . . inventor." He is speaking to himself during the banquet which Duncan is attending at Macbeth's castle and in the soliloquy weights the reasons for and against killing Duncan. Lady Macbeth joins him immediately after his speech.

"Still" in the passage means "always".

Question 2. Hamlet

(a) (i)

Describe three distinctive qualities of Hamlet's character as revealed by his behaviours, and show definitely the bearing of each quality upon a tragic development in the play.

The wording of this question required the candidate to do three things: (1) state three qualities of Hamlet's character, (2) illustrate how these qualities are revealed by his behaviour, and (3) indicate how they affected the tragic development of the play.

Some students failed to carry out any of the three requirements, but most who found the question difficult did not succeed in pointing out the relationship between the *quality of character* and the *tragedy*.

The question proved to be an excellent test of a student's ability to organize his material properly. The answer below received full marks.

Hamlet

2 (a) (i)

Hamlet's quality of "thinking too precisely on the event", as expressed in one of his soliloquies, is apparent throughout the play. After he was informed by the ghost that his father had been murdered, instead of immediately taking revenge he relied on schemes such as feigning madness to obtain his ends. This quality of Hamlet led directly to the tragic outcome of the play. Had he avenged his father immediately the deaths of the Queen, Laertes, and probably himself would have been prevented.

Hamlet was also very sensitive and disapproved very much of his mother's "o'erhasty marriage" to his uncle after his father had died. Hamlet displays this quality in the length of time he remained in mourning and also by his soliloquy, "O, that this too too solid flesh would melt." He wishes then that he could die rather than live to see his mother married to his uncle. This quality also contributes to the tragedy in the play, making Hamlet shrink away from the court life of Denmark and delay his revenge, thus bringing about the final tragedy.

Hamlet was also very scholarly and keen of intellect. This is shown by his interest in the players and the play and also by his directions to the player how to read his lines: "not to mouth them too much". Because of this Hamlet says, "The play's the thing" and resolves to prove his uncle's guilt by recreating the murder in a play. This brings on the crisis of the play and confirms Claudius' suspicions of Hamlet. The King decides to send Hamlet immediately to England and Hamlet now feels free to kill his uncle with the sure proof that he is guilty.

(2) (ii)

Discuss briefly, using appropriate references, the dramatic value of the part taken in the play by one of the following: Laertes, Horatio, Ophelia, Polonius.

The key words in this part of the question were, of course, dramatic value. The poor answers gave the question a narrative treatment. In other words they told *what the character did* with no indication of the *significance* of his presence *in the unfolding of the drama.*

An answer worth full marks follows:

Horatio, who was a very close friend of Hamlet, serves as a steadying influence on the action of the play. He alone knew the secret of Hamlet's feigned madness, the report of the ghost, and the schemes which Hamlet was devising to trip his uncle. Hamlet asked Horatio to observe with him the action of his uncle during the play because he knew Horatio could be relied upon to give a true estimation of his uncle's display of guilt. Previous to this Hamlet told Horatio that he liked a man who was not "passion's slave". Horatio is also the one given the task of explaining to the people the tragedy, and therefore Hamlet begged him not to commit suicide. Horatio's steadiness throughout the play also serves as a contrast to Hamlet who was given to violent displays of action, such as when he killed Polonius.

(b)

Name the speaker of the following passage, briefly give the context, and explain the italicized words:

Who would *fardels* bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose *bourn*
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?

The startling defect, again this year, in the answers to this "spotting" question was the failure of the students to distinguish between the words *content* and *context.* A very high percentage of the papers gave a paraphrase of the passage, but failed to indicate the circumstances under which the speech was delivered. Students should be given to understand that a paraphrase is *not* required under the meaning of the word context.

Considerable numbers of answers also failed to indicate in a precise way the meanings of the italicized words. Although a word by word study of the text is not at all desirable in Shakespeare classes yet it is impossible for a student to appreciate a play unless *significant* words are understood.

The following constitutes a satisfactory answer to question 2(b):

(b)

Hamlet speaks these words in his soliloquy, "To be or not to be." Hamlet is turning over in his mind whether he should commit suicide or

live. This speech was spoken just before he met Ophelia when the King and Polonius were hiding behind the curtain to hear whether Hamlet was really mad or not.

"Fardels" are "burdens".
"Bourn" means "boundary".

Question 3. Answer either (a) or (b).

(a)

How does Browning in *My Last Duchess* employ characterization and setting to impart special interest to this poem?

(b)

(i) State the ideas in *one* of the following poems:
The World Is Too Much With Us (Wordsworth)
All That's Past (De la Mare)
To a Poet a Thousand Years Hence (Flecker)

(ii) Illustrate by reference to the poem selected *one* distinctive feature which makes more effective the expression of the thought.

Those candidates who selected the question on *My Last Duchess* should have been able to deal effectively with a poem so well-known to them. However, many students slighted the setting of the poem entirely; even when both parts of the question were answered, little attempt was made to show how characterization and setting imparted special interest to the poem.

In answering (b) (i) candidates presented one idea from the poem with ample illustration but then were unable to select other ideas or to support them with references. Many answers contained vague terms suggesting that for the purposes of poetic interpretation, students had memorized a series of formulae which they were unable to justify specifically. In their answers to (b) (ii) many candidates merely repeated an idea or reference which had already been used for full credit in (b) (i).

The following answer was considered adequate:

In the poem *To a Poet a Thousand Years Hence,* Flecker is addressing someone who will be writing poetry many years after he himself has died. He expresses the idea that no matter how hard they may try, poets even from the days of Homer have had little effect on humanity. He says that he wishes they could have—"How shall we conquer?"—but that they do not. Flecker says that he does not care if people a thousand years from now have bridged the seas or conquered the skies. To him materialistic things are of relatively little importance. He says that if they, in that far-off time, still have wine and music (symbols of ancient poetry) that is the most important thing. He asks the poet, yet unknown, to read this poem which will then be archaic some evening when he is alone and think that although he may have no one with whom to share his dreams and hopes, he can consider Flecker as his friend. They would both have the same aspirations since they are both poets united by a common bond. He asks the future poet to remember that he, Flecker, was a poet too and that he was also young.

(ii)

The most distinctive feature of the poem *To a Poet a Thousand Years Hence* is the originality of the presentation of the ideas. Expressed as a letter to another poet, the words are direct, and the thought gains emphasis and significance in its personal message spoken directly to the reader.

Question 4

4 (a) Show how, in *The Roosevelt and the Antinoe,* E. J. Pratt gives exceptional dramatic interest to his account of the circumstances and events, following the meeting of the two ships, of the rescue at sea.

(a) In this question the candidate was expected to show an appreciation of the dramatic qualities present throughout the poem and to *show how*—that is to indicate the means employed to create the exceptional dramatic interest. To receive full marks the candidate was required to recognize and demonstrate such elements as irony, conflict, suspense, pathos or any other means used by the poet to create his effects. While many candidates realized the intent of the question and received good marks, others offered only narrative or recital of events and received few marks.

The following answer received full marks:

4. (a)

E. J. Pratt gives exceptional dramatic interest by using the dramatic elements such as suspense, irony, and pathos.

Pratt makes much use of suspense. In describing the lowering of the first lifeboat, he uses exact details and takes many lines to do so. Every moment we are wondering if the attempt at rescue will succeed or not. During the time that the *Roosevelt* had lost the *Antinoe,* Pratt heightens suspense by using direct narration. Two of the crew members are in conversation and when one asks whether the other thinks there is any chance of rescue, the other says no. He also says that the ship must have gone down by then. By inserting reports of other ships in trouble Pratt builds up suspense. In this way he shows the great danger.

Pratt also uses irony to heighten dramatic interest. There is irony in the fact that it was oil that made Wertanen's hands slip when he was trying to get into the lifeboat because the oil had been put on the sea to calm it down. There is also irony in the fact that the captain of the *Antinoe,* a British freighter, had rescued an American ship years before and he was now himself being rescued by an American ship.

Pratt also uses pathos to heighten interest. By describing how two of the crew members lose their lives in the attempted rescue he makes us feel very sorry for them. We also feel very sorry for Captain Fried because he had made the decision to send the lifeboat across and thus would feel responsible for the death of the two men. Also, the fact that the two men were so young creates pity.

Pratt, in this way, gives dramatic interest to his account.

The following answer—an example of the narrative treatment—received few marks.

4 (a) *The Roosevelt and the Antinoe* (Narrative type answer).

The *Roosevelt* locates the *Antinoe* in the tempestuous sea eight hours after she received the call for help. The *Roosevelt* loses sight of the *Antinoe*

again in the stormy sky and it is about 20 before they sight each other again. Captain Fried uses all of his intelligence to get a means of communication with the *Antinoe*. He had rockets fired with ropes attached in the hope that they would be carried to the *Antinoe*. He puts a cask afloat covered with rope in hope that it would float to the *Antinoe*. This failed. He tried the boats after the lyle gun was used without success. The first boat contained eight crew men of the *Roosevelt* and the heavy roaring waves upset it and the crew was thrown out but they got in it again after a struggle in the chopping waters. It upset again and two crew members went to a watery grave. Captain Fried recalled this boat and a second boat was sent empty in hopes that it would float to the *Antinoe* but it sank. Another boat with rope attached to it was sent into the waters. It smashed upon reaching the *Antinoe*. The fourth boat was fastened by a rope to the *Roosevelt* and the *Roosevelt* went around the *Antinoe* in hope that the boat attached would catch on the *Antinoe* but this met with failure. The fifth lifeboat reached the *Antinoe*, communication received by a unique device of one of the crew with the rocket gun. The fifth boat got thirteen passengers safely back to the *Roosevelt* and the sixth was sent out. Upon returning to the *Roosevelt* the remaining twelve, tired and hungry crew were put in the cargo net and brought on board of the *Roosevelt* who took them all to England and then went on its journey to the European continent.

4 (b) (i) Describe briefly *one* of the following characters as depicted by Chaucer in the *Prologue* to the *Canterbury Tales*: the Clerk, the Franklin, the Prioress, the Parson.
(ii) Refer to *one* interesting feature of Chaucer's art that is illustrated in his presentation of the character you have selected.

(b) (i) This part of the question was intended chiefly as a test of the candidate's comprehension of the substance and language of the Prologue. A straightforward account which presented any five aspects of the character or appearance of the Chaucerian personage selected received full marks. On the whole, this part of the question was well answered.

The following answer received full marks:

The Prioress is a woman of great distinction and beauty. We are impressed by her exquisite table-manners. She lets no morsels fall from her lips nor permits her fingers to stray into the sauce. She is so kindly and sympathetic that she would weep if one of her dogs was abused or even if she saw a mouse in a trap. We all are made aware of her beautiful face—her shapely nose, her grey eyes and her soft red mouth. Among her attractive qualities are her amiable manner and her fun-loving ways as shown in her smiling face and even, pleasant deportment. Finally we notice the care with which she dresses—how gracefully she wore her cloak and how carefully her wimple was fluted. Indeed "All was conscience and tender heart".

(b) (ii) This part of the question demanded more of the candidates. For full marks in this part a clear understanding of at least one aspect of Chaucer's art had to appear in the answer. Such qualities as Chaucer's ability to suggest character by personal description, his kindly satire or gentle irony, his humour or comic spirit, his pleasant use of exaggeration or his lack of pretentiousness were accepted.

The following answer received full marks:

In the description of the Prioress we have an example of Chaucer's gentle satire. As he presents the details of the Prioress' appearance and conduct, we become aware of a suggestion of worldliness. The extreme care with which she dressed and Chaucer's evident appreciation of her beautiful face, especially her broad forehead, suggest that the Prioress is conscious of the effect she is making. The very fact that she had a number of dogs is unusual. Finally, we realize as we reach the end of the description that little has been said of her spiritual qualities.

Question 5 (b)

(i) In what ways does O. Henry in The Duplicity of Hargraves, make Major Pendleton Talbot a character of special interest to the reader?

(ii) Describe the manner in which this story is given an effective conclusion.

Although it seemed possible for students to make a passing grade rather readily, few received honour standing on this question from the short stories and essays. Candidates tended to describe the appearance and characteristics of Major Talbot and did not make clear how O. Henry appealed to the reader's appreciation of such elements as contrast, pathos and humour in portraying the major as a typical pre-Civil-war Southern gentleman and an individual with delightful idiosyncrasies.

Full marks were not assigned to the (ii) part of the question if the candidate merely related the conclusion without showing how it was effective, that is without showing how it further revealed the duplicity of Hargraves, or how it proved satisfactory to the readers with such elements as irony, plausibility and surprise.

The following answer was considered excellent:

(b) (i)

Major Talbot is depicted as a "dyed-in-the-wool" Southerner steeped in the customs and traditions of the "ante bellum" South. His punctilious behaviour, high scruples, formal and antiquated mode of speech, fondness for reminiscing and unrealistic view-point towards money matters all make him a character of interest. O. Henry's description of his dress, with his "Father Hubbard" top-coat, his plaited shirt front and string tie slipping almost under one ear, is so clear that it gives the amused reader a true-to-life picture of the old gentleman. The author's description of the Major's anecdotes, his patient search for the exact name of a slave who held his horse are so true to the character of an old man that the reader is in instant sympathy.

5 (b) (ii)

O. Henry seems to have a superhuman ability for choosing the perfect title. While reading the story we are led to believe that Hargraves' duplicity was that he copied the Major's mannerisms to a "t" and then betrayed his confidence by using the knowledge he attained, in the theatre where he was an actor. The conclusion tells us of another duplicity that

we were not aware of. Cindy's Mose an old Negro from the old plantation returned to see the Major and give him the three hundred dollars for two mule colts that the Major's father had given him before he went out west to settle.

We find out from a letter sent to Lydia that it was actually Hargraves who gave them the money and it was he that was Mose.

This surprise ending or "twist" is a very effective means of concluding. The reader is given ample clues throughout the story, such as that Hargraves is a "black-faced expert" and that he pays avid attention to the Major's stories; yet the identity of Uncle Mose comes as a surprise to all but the most discerning of us. The ironic fact that the Major's benefactor is really the actor Hargraves, trying to make retribution for the suffering he has caused, interests and pleases the reader.

5 (c) (ii)

Show how H. V. Morton in "Where the Eagles Sleep" creates interest by the use of contrast and imagination. Why is this title appropriate?

To receive full credit for this question the candidates had to deal with both contrast and imagination. The first part of the essay abounded with examples of contrast—contrast within the present and contrast between past and present. The second half provided many instances of the author's vivid imagination as he recreated "Londinium Augusta".

In commenting on the appropriateness of the title, the candidate was expected to show the significance of the two key words "eagles" and "sleep"—that is, to point out that the eagle was the emblem on the Roman standard and that the grandeur and power of ancient Rome as once known in Britain is sleeping now beneath the dust of the centuries.

The following answer received full marks:

By use of contrast H. V. Morton makes a very interesting essay out of a commonplace occurrence. At first the contrast is of the busy rush-hour traffic to the quiet of the hole dug for the bank. He contrasts the white-collar workers with their trousers ruled like ledgers to men sitting above a pit and eating sandwiches out of a handkerchief.

In his mind's eye Morton transports himself back to the days of old Rome, to the day of Flavius Germanus whose cup prompted the flight of imagination. He contrasts the tall hoarding with its advertising to the Roman Market selling not soap, shirts and pills but amber, pearls and perfumes.

From his study of Roman London, and his imagination the author pictures life as it was in the time of the Caesars: the long straight streets, the baths, the soldiers and gossiping women. He imagines a mother telling her son of Rome and an optimistic gardener who could not grow olives. He contrasts this scene of the old days with what he sees at present, as he stands with a street-car ticket still stuck in his watch band and looks down through successive strata to Roman ruins.

To conclude he lets his fancy have free rein as he pictures an ancient wolf looking down on the first lights of London and shaking his head in wonder at the change that has taken place.

The title is appropriate because the Roman symbol was an eagle and now Morton looking down into the hole imagines the Roman eagle, the pride and glory of Rome, resting in that layer under present-day London.

6.

Show briefly how three events associated with the mayor's banquet, as described by Hardy in The Mayor of Casterbridge, initiated major developments in the story.

OR

Write a concise character study, with appropriate illustrations from the novel, of either Michael Henchard or Donald Farfrae.

In general those who chose the first part of this question wrote good answers but many candidates lost marks through failure to read the whole question thoughtfully. A few confused the banquet with the dance which Farfrae organized. Some candidates selected as "events" such details of the scene as the glass of water beside Henchard's plate. Others included the fact that Susan and Elizabeth-Jane went to the inn. Candidates who selected their material impulsively usually failed to earn full marks.

No marks were given for naming an event without showing *how it* initiated major developments in the novel. Such a statement as "The citizens complained about Henchard's spoiled wheat and this brought many complications later" was considered a worthless generalization.

The following answer received a good mark:

> Three events associated with the mayor's banquet were the arrival of Farfrae, the presence of Henchard's daughter Elizabeth-Jane, and the Casterbridge citizens' protests about the poor flour that Henchard was selling.
>
> Farfrae's arrival was a stroke of fate that brought the two principal characters together. Because of Farfrae's personality and his aid in curing the spoiled grain, Henchard became fond of him and persuaded him to become his manager. This led to Henchard's jealousy of Farfrae and later to Farfrae's dismissal. The conflict developed into a rivalry between them that tended to end in Henchard's financial collapse and his early death. Also, since Jopp was not hired as he expected, he turned bitter toward Henchard and read Lucetta's letters when Henchard entrusted them to him. Then he helped initiate the skimmity ride which resulted in Lucetta's death.
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> The complaints of the citizens about the poor wheat were the beginning of Henchard's downfall. When the suspicions of the people were aroused he lost popularity. They began to talk nastily of him and to lose all their respect for him. Because he sensed this situation he became jealous of Farfrae who was now popular in Casterbridge. He dismissed Farfrae who became a successful rival. When Farfrae won Lucetta and took over Henchard's house and business Henchard was ruined and embittered.
>
> Because Elizabeth-Jane was present and saw Henchard she was able to go to him and tell him of her mother's arrival. Susan evidently was fearful of doing this and perhaps would have left after just seeing him. When he learned of Susan's arrival Henchard abandoned Lucetta and married Susan once more. Elizabeth-Jane Henchard and Farfrae were brought together. Elizabeth-Jane fell in love with Farfrae and married him after Lucetta's death.

In attempting a character study many candidates merely outlined the story of the novel without indicating how the episodes revealed distinct qualities of the character which they were presumably describ-

ing. Weaker candidates wrote: "Henchard attacked Farfrae". Abler students indicated the quality of character precisely in a statement such as "Henchard's savage temper was revealed when he attacked Farfrae and threatened to kill him."

The best answers were written by candidates who began with an introductory sentence or paragraph that stated the writer's purpose. Those who divided their answer into paragraphs found it easier to avoid overlapping and vague generalizations than did those who gave no evidence of organizing their answers.

7.

How still it is here in the woods. The trees
Stand motionless, as if they did not dare
To stir, lest it should break the spell. The air
Hangs quiet as spaces in a marble frieze.
Even this little brook, that runs at ease,
Whispering and gurgling in its knotted bed,
Seems but to deepen, with its curling thread
Of sound, the shadowy sun-pierced silences.
Sometimes a hawk screams or a woodpecker
Startles the stillness from its fixed mood
With his loud careless tap. Sometimes I hear
The dreamy white-throat from some far off tree
Pipe slowly on the listening solitude,
His five pure notes succeeding pensively.

—Archibald Lampman

(a) Identify, giving reasons, the form of this poem.

(b) State the impressions which this poem creates, and show how they are derived from the descriptive details.

(c) Select, and comment definitely upon, one brief passage in the first eight lines that you consider especially effective for the poet's purpose.

(a) The better candidates described the poem in terms of the characteristics of the sonnet form—rhyme, rhythm, and structure. Those who recognized Lampman's minor deviations from the standard pattern received credit. On the other hand, no marks were given for a mere use of technical terms such as "Petrarchan", "Italian", "quatrain" unless the candidate gave evidence of understanding their meaning. "This poem is a sonnet because it has fourteen lines" was not considered sufficient for one mark.

(b) Many candidates dealt with a single impression and supported their statements with words selected from the poem, without showing how the descriptive details contribute to the impression.

(c) This part of the question provided an opportunity for the candidate to show his appreciation of poetic excellence. No marks were awarded for merely selecting a passage or for general statements that might apply to any passage of poetry.

The following answer earned full marks:

7 (a)

This poem is an Italian sonnet because it contains fourteen lines which are divided into an octave and a sestet. The rhyme scheme of the octave

is abba, acca and of the sestet ded, fef. The rhymes in line 8 and throughout the sestet are not perfect.

The metre is iambic pentameter.

There is a break in thought between the octave and the sestet in that the octave speaks of complete quiet while the sestet introduces the sounds that penetrate and emphasize the stillness of the woods.

7 (b)

This poem's main impression is one of a deep and peaceful quiet that is intermittently broken by the sound of the animals surrounding the scene which is deep in the woods. This picture presents the regal splendour of silent nature in contrast with the spritely, lively cries of its inhabitants. The quietness is illustrated in such phrases as "stand motionless", "they did not dare to stir", "the air hangs quiet". The clash of sound into the scene is shown by such phrases as "a hawk screams" and "careless tap". There is also a heavy sense of expectancy in the first part of the poem. It is too quiet—something must break the silence and it does with the scream of the hawk.

7 (c)

One effective passage is "The air hangs quiet as spaces in a marble fricze". The author is trying to impress the reader with the silence and beauty of the scene. These words are particularly effective because a marble frieze is a carving of a scene that usually contains movement, but the movement has been stopped in the carved marble. The air is as quiet and still as if it had suddenly been put under a spell, so that it just hangs in space.

2. ENGLISH COMPOSITION EXAMINATION OF 1957

The following comments on the Grade 13 examination of 1957 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	60 marks
The Main Idea of the Johnson Passage	2 marks
The Comments on Clausal Arrangement and Construction	5 marks
Clausal Analysis	7 marks
The Vocabulary	2 marks
The Précis	24 marks
Total Marks	100

Question 1. The Essay—60 marks

A Standards

The standards used for marking the essay were the same as those used in 1956. A full statement of these standards may be seen in Circular H.S.4C, September, 1955, on pages 15 and 16.

B Grading

The grading of the essay was done in the same way as in 1956. A full statement on grading may be seen in Circular H.S.4C, September, 1955, on pages 16 and 17.

C Major Errors

In Circular H.S.4C, September, 1955, on pages 17 to 19 there appears a complete description of major errors with examples.

D Minor Errors

In Circular H.S.4C, September, 1955, on pages 19 and 20 there appears a complete description of minor errors with examples.

E General Comments

Some of the common reasons for failure were these:

1. irrelevancy,
2. dearth of material,
3. immaturity in style, vocabulary and logic,
4. faulty sentence structure and paragraph structure.

Candidates should be encouraged

1. to set down a rough plan of the essay,
2. to use personal experiences where possible,
3. to use concrete illustrations,
4. to gain effectiveness by revising and rewriting the opening and closing paragraphs.

F The Essay Topics

(a) *The pleasantest time of the year.*

This, the most popular topic, produced some of the poorest essays. Frequently these compositions were filled with such hackneyed expressions as "Mother Nature', "Jack Frost", "Mr. Sun", and "Old Mr. Snow".

(b) *Music as a hobby.*

Many candidates forgot that this topic included the word "hobby". The best attempts made use of personal experiences.

(c) *Should capital punishment be abolished?*

This, the second most popular topic, produced some spirited essays of quality. However, several candidates employed doubtful logic and statistics to support their arguments.

(d) *A room with a view.*

By ignoring the word "room", many essayists became guilty of irrelevancy.

(e) *Folk customs that still survive.*

The few who chose this topic generally handled it well.

(f) *The virtue of intolerance.*

Several thoughtful essays were submitted on this topic.

(g) *Advertising—a guide to a nation's character?*

In weaker essays the latter part of the topic was frequently ignored.

(h) *Science in the service of man.*

Many candidates used this topic as a peg on which to hang a short story—often artificially; others tended merely to list scientific inventions.

(i) *What bores me in my acquaintances.*

While not frequently chosen, this topic brought forth some excellent essays. In some cases attempts at humour degenerated into poor taste.

G *Sample Essays—Various Grades*

No alterations or corrections have been made in the six essays printed below.

Sample Essay No. 1—First Class

The essayist employs a remarkably extensive and well-selected vocabulary. One of his principal virtues is the ability to express feeling of a somewhat exuberant variety without falling into bad taste and sounding strained or false.

THE PLEASANTEST TIME OF THE YEAR

In the eternal cycle of spring, summer, autumn and winter, one season is bound to endear itself more than the others to an individual's heart. The reasons for each individual's choice may be sundry, but at the bottom of it all—in the subconscious, lies the basis of his preference—the fact that he associates something pleasant with that particular season. For many sentimental and aesthetic reasons my choice falls on springtime. Although my choice is also the preference of many of my contemporaries, and has been, as a matter of fact, the preference of many of my ancestors throughout recorded and unrecorded history, I firmly believe that the choice is not part of a mass opinion, but is individual for personal reasons.

Have not men sung of spring since the dim dawn of human existence? Threaded through folklore, song and balled, through poetry and prose is the shimmering thread of jubilation at the arrival of spring. To the ancients spring meant far more than it does to us, who are spoiled by comfort. To them it was a release from the fierce grip of winter and from the hardships that the cold season brought. When the gentle, warm breezes swept over the land, it was a time of rejoicing. Horace sings of just such feelings in his *Ode to Spring,* saying "Was it the time to bind the shining head with myrtle and the flowers that the earth hath brought forth". Later Chaucer sang the praises of springtime in his "Prologue to the Canterbury Tales" by enumerating the signs of spring—the birds who sing, the rain that brings out the flowers, the sun and the wind—in a lyrical and beautiful passage. Later poets such as Wordsworth and Burns have also praised various aspects of springtime, as they were moved by individual emotions.

Now one would be justified in asking, "Why all this joy?" What is the significance of this season? It is partly a feeling of release, as if the floodgates were opened and all the pent-up emotions kept back by a depressing winter, surged forward by the mere force of the release and their own weight. And partly this joy is the product of man's deeper soul. The rebirth of nature signifies a resurrection of the human soul—the rebirth according to the Christian doctrine. It is a promise and a reminder of new life after seeming death and extinction.

Wooden indeed must be the soul of a man who is not moved by the beauty of spring. Can anyone see the miracle of bare stringy willow-branches turning into delicate lacy fairy-wands of Chinese grace? Can a man remain unmoved at the chest-breaking jubilation of birds in the dawn of a spring morning, or pass a bubbling, gurgling stream, deaf to its joy? Is any man so blind that he cannot see the multiplicity of delicate kinds of early foliage in the forest, or the glow and delicacy of spring flowers?—Nobody can fail to be unmoved by such beauty and freshness.

From the emotion over the miracle of nature, man receives an incentive of force that often is dominant at after times. In the face of the marvel of nature, this joy of living humanity cannot but respond; young men and maidens look at each other with renewed ardour, forget the trials of winter and glory then in the freshness and beauty that is spring, and the emotion and joy that is love.

Thus, it is not strange that so many people from so many different walks of life, from ancient times to modern, prefer spring of all the seasons of the year. It is pleasant to be happy, to see beauty all around you, and to feel sweet emotions in your heart.

Sample Essay No. 2—First Class

This essay demonstrates clarity of thought with interesting discrimination. The candidate knows more about the common arguments than most others. His sentence structure is varied and adequate for rather complex ideas and qualifications of ideas. His thesis is set out perfectly clearly and economically.

SHOULD CAPITAL PUNISHMENT BE ABOLISHED?

Since the dawn of creation, and Cain's murder of Abel, "man's inhumanity to man" has been the greatest problem of society. The use of capital punishment to punish the grosser breaches of the moral code is as old as the concept of the community. The question now arises, "Should capital punishment be abolished in our modern-day society?"

Morally, capital punishment may even claim a defence in the *Summa Theologiae* of Thomas Aquinas. The argument strongest to its defenders is its effectiveness as a deterrent. This is not altogether untrue, but it must be qualified. In the democracies, capital punishment is mainly used to punish crimes of treason, kidnapping and murder. All three are grave infractions on the natural rights of man, but treason and kidnapping presuppose premeditation and hence, malice. Murder on the other hand is more often than not a crime of passion or, if it is premeditated, it is the work of a deranged mind. The intrinsically evil nature of murder, a breach of natural law, points to this fact. The substantiation of this argument by learned psychologists led to reforms in the use of capital punishment in England and attempted reforms in Canada. Thus the value of capital punishment as a deterrent to murder seems to be somewhat diminished by these considerations. Since malice is a factor in most crimes of treason and kidnapping, there is present in the crime, the performer's full rationality. This would make capital punishment effective as a deterrent because the would-be criminal in his meditated crime will be forced to take the consequences into account.

One of the arguments against the unrestricted use of capital punishment to penalize murderers is that it is in itself more a means of public revenge than of just correction. Should a society of our level allow its public opinion to depart from justice and charity and act on emotion or impulse? Decidedly not! Society has reached a level of maturity in which it has evolved hitherto unknown facts of human behaviour and the treatment of the ills of the mind. In crimes of passion, where the motive is essentially madness, society must cease to depend on capital punishment and must begin to apply its knowledge of psychology to help the victims of these excesses. Like Hamlet, "their madness is their enemy".

Capital punishment, then, in the punishment of certain malieious crimes against society has its definite virtues. The "Lindbergh" law in the United States and the reservations of parliament in Britain demonstrate how this form of punishment may be retained by the eentral government but intelligently reformed in its applieation so that it serves soeiety as an instrument of justice rather than as a tool of revenge.

Sample Essay No. 3—Second Class

This essay, because it displays variety in sentence structure and material, an attempt to use words well, and humour, has merit in both content and style and is interesting to the reader. Consequently, it would have remained a low first-class essay in spite of errors, but the weak ending caused the essay to be lowered to a high second.

WHAT BORES ME IN MY ACQUAINTANCES

Boredom, I have found is among the most prevalent disease of youth today. I write this at the risk of incriminating my generation.

Being primarily interested in myself, I beeome bored when I find that my acquaintanees are not equally enchanted. Oddly enough they appear more interested in themselves. I listen for what seems to be hours to exaggerated versions of romances, arguments, scandals and humorous incidents. I put on my well-praetised "interested look" while listening to my best friend's oration of how she and Steve (or Bob) (or Bill) have finally deeided to "eall it quits". While she rambles on about how unhappy she is, and how she'll never get over it, I am planning my own oration which I intend to effect after her poorly-planned effort is over. The trouble is, of course, that she never stays to listen to me. Occasionally I have to produce an answer when she says, "Don't you agree". I am very obliging and keep muttering "Yes", "Mm-mm", all the way through, until I see her looking very disappointed. Then after a puzzled pause, I say, "I mean, oh, no".

I am one of these relaxed people who likes to take it easy whenever possible. A few friends of mine, I am sad to say, must have some very scrious internal disorders. They are always "on the go", always *doing* something. I reaeh the ultimate in boredom when I am very comfortably placed in a hammock, sipping coca cola, and I have these bothersome people rushing around me like particularly industrious ants on working day. It is worsc, though, when these types try to persuade me to join thcir ranks so I can *do* something too. Chief among these are mothers and their ilk.

Coming back to the orators, I must not forget my very family-conscious friend who wants everyone to know what wonderful people produced her, what they are doing, have done and are intending to do. One girl phoncs me up every time either her mother or father goes to the bathroom. That, howcver, is a little beyond boredom. She tells me about her mother who belongs to every possible elub, her father, a sueeessful exeeutive who plays an excellent game of golf—simply marvellous, my dear—her sister, her brother, and even the black sheep, who is, of course a very distant relative. I would not become half as bored if she gave me a chance to expiate on the virtues of my own clan.

Then there are teachers. These individuals eonstitute a little group of humanity all by themselves. They are vastly enchanted by their own subject and vastly entertained by their own voiees. Occasionally I find one who succeeds in transmitting this enchantment and entertainment to his students. A good many, however, sueeeeded in transmitting bitter dislike for the subjeet and complete boredom.

If, as it is said, life is what one makes it, I am wasting my life.

Sample Essay No. 4—Third Class

Although fairly well organized and presented, the following essay lacks interest and vitality. Commonplace journalistic phrases and minor errors reduced the mark to a low third.

SCIENCE IN THE SERVICE OF MAN

Since the days of the Greek mathematicians, scientific discoveries and inventions have helped mankind to lead a richer and fuller life. Every phase of man's life has been affected and improved by science. In the early days of science, man had to search for the basic laws of science. Now, man uses these basic laws to give us ideas and discoveries much more complicated than those of the early days. We shall deal with the service of science in two divisions. One is in medicine. The other will entail transportation.

Let us now study the ways science has improved man's health, through the discovery of newer and more powerful medicines. At the turn of the century, Madame and Pierre Currie discovered radium. Since that time it has saved many lives by its ability to cure cancer. Shortly after the quarter-century marks, two Canadian doctors, Drs. Best and Banting, discovered a drug which has greatly eased the suffering of the victims of diabetes. That drug we call insulin. Since the half-century mark, polio, one of our once dreaded killers and cripplers, received a mortal blow. The Salk vaccine, named after its discoverer, Dr. Salk, is rapidly bringing polio down from its pcdestal as a life-destrcyer.

So we see, that through the first half of this century, science, with its discoveries, has made man much healthier.

In our complex civilization, transportation is one of our biggest headaches. Yet where would we be if science had not stepped in and taken a hand. During the industrial revolution, the steam engine became an important source of power. When coupled with a propeller and placed in the hull of a ship, it gave us a reliable and fast method of travel, compared with the sailing ship that preceded it.

At the turn of this century, man took to the air. Since the time of the Wrights, science has swept us into the jet age of huge metal planes, and screaming jet engines. We are at prescnt, close to the ultimate in air travel. With our five hundred mile-an-hour airplanes, our huge, streamlined ships, and our fast express trains, we could desire little more.

This tremendous civilization of ours, with all its beauty and luxury, might make us wonder—can science give us anything more?

The answer is Yes! Science can, and will give us much more in the future. Let us look into the future and see what science may give us.

Despite our excellent health and medical facilities today, we desperately need a cure for new dread killers. To name only two, spinal meningitis, and cerebral palsy have killed many and made many more to suffer. Science is, at this moment, looking for a cure for these killers.

Although we have the best possible transportation facilities today for travel on the earth, what about travel beyond it. Science is planning to make the jump to space in the near future, in hopes of benefiting mankind.

Since the beginning of this essay, I have been giving many facts about what science has done or will do for us. That is all very nice, but what does it mean? Is science the servant of man?

The answer is yes. Science, since the time of Aristotle, has been bent on making the world a better place in which to live. In short: Science serves man.

We can safely say that, science in the service of man, has made our wildest dreams come true. It has served man faithfully and diligently in the past, and will continue to do so in the future.

Sample Essay No. 5—Credit

This essay, which shows a certain vitality and interest in the handling of the topic, was given a credit rating because of faulty paragraphing, a weak ending, two major errors, and numerous minor errors.

MUSIC AS A HOBBY

The definition for a hobby is that which keeps one occupied pleasantly in one's spare time. Music as a hobby can take many a different branch; this is true especially today. There is Rock and Roll, Rhythm and Blues, Calypso, Folk Songs, Broadway Musicals, Jazz and Classical music. Broadway musicals, jazz and classical music are my hobby. I took piano lessons for seven years. This was done not because I was particularly fond of the piano but because I wanted to sing. In order to take singing lessons I was told I must be able to accompany myself on the piano. After I received my Grade Seven piano diploma I was able to accompany myself, and so the piano lessons discontinued and the singing lessons began. I say this is a hobby because I never expect to make any money in practising my hobby. It is something I do for my own entertainment and satisfaction. You may say, "This cost money." I think any worthwhile hobby costs money.

Up until the time I began my singing lessons I knew nothing but the classical music of Bach, Brahms and Beethoven.

These singing lessons were to open a new door to my hobby. I began to learn to sing in Italian, German and French. These were folk songs from their native lands. Along with this another door was swung open to me—the Broadway musical. This is my favourite. The background music in a Broadway musical is so expressive so real that I feel I am right up there on stage when the curtain opens. Sitting down listening to "My Fair Lady" on a Sunday afternoon takes me from my own bedroom to a Victorian ballroom at the time of a big ball. "Guys and Dolls" takes me to the "Big White Way" where I see the life and loves of a gambler of this "Big White Way".

Music provides me with one more hobby. This I hope will be a profession some day, and not a hobby, but now it is a hobby, singing in a quartet, which is known as the "Siloettes".

Music is a worth while hobby from which I get much pleasure and satisfaction. Without music in the world, our life would be pretty dismal at times. When I'm feeling low nothing picks me up quicker than a song and that is why music is my hobby.

Sample Essay No. 6—Failure

The following essay was considered to be a commonplace, ordinary effort without originality. With few errors the essay could be given a low credit. Because there were three major errors, weak paragraph structure, numerous minor errors, and many clichés the essay was lowered to a failure.

A ROOM WITH A VIEW

There is a room in our home that has a view. This room has a view that we feel cannot be compared with any other room in the house. The room in our home which has such an awe inspiring view is my bedroom.

The room faces the east. In the morning when the sun is beginning to shed its light across our part of the world, we can see the glory of the earth in the morning light. The sun seems to wash the earth with new hope and new glory. I can be in bed and watch the sun slowly begin its long trip across the sky.

When I raise up on my elbow, I can see the garden just below the house. The flowers are just opening their petals to the world and they are sending out all their perfume which the folded petals have held imprisoned all night. Out on the

branch of the old maple tree a robin sings his good-morning song. I really feel like making the best of the day after nature gives the new day such a greeting.

Across the garden is our neighbour's plowed field in which he will plant wheat to be harvested in the fall. This small field also seems to greet the dawn with a smile. The upturned furrows seem to smile at the new day.

On the other side of the small field, there is a wide road. This road brings the working people home in the evening to our village after they have worked all day in the city. On this road travel large transports which carry the products of the land to market. I just look for a minute and realize that only such trucks could carry so many products so fast.

The road divides one small field from a very large one. In the larger field, the farmer has planted corn. The small shoots of green corn are showing in the rows. In this field there is a high tension hydro line carrying power to homes and machines. This line is a symbol of our own blood because it is carrying life to motors which will not run without this power.

Across the field is one of the main arteries of traffic which passes through our country. One cannot see the cars and trucks in the daytime, however, in the evening the twinkling lights of many vehicles are seen rushing to their goal.

This seems like a simple scene. The day passes very quietly framed in the window. In this view I can see the farm, the traffic of the busy highway and the union of the city and country in the exchange of their products. This view is one that possibly is duplicated in many homes. I feel, however, that this view with its simplicity shows so much that a person could never describe. Many different lines of thought could begin the day by the person who is fortunate enough to look out upon such a view each day.

Question 2 (a). The Main Idea—2 marks

1. To obtain two marks the candidate had to make a satisfactory general statement of the author's main idea. A mere paraphrase or partial statement was worth only one mark.
2. A deduction of one mark was made for each major error in the answer. However, the maximum deduction could be no greater than the marks earned in Question 2 (a).
3. The following statement was worth two marks:
   The author's main idea is that the lack of preparation and the thoughtlessness with which marriage is undertaken are the reasons for frequent unhappiness.
4. The following example was worth only one mark:
   Marriages often result in unhappiness.

Question 2 (b). Comments on Clausal Arrangement and Construction 5 marks.

1. The marks were divided as follows:
   (i) For naming two stylistic devices.....1 mark each ...2 marks.
   (ii) For correctly illustrating each of the named stylistic devices .....1 mark each ...2 marks.
   (iii) For either a third stylistic device or another illustration .....1 mark.
2. A deduction of one mark was made for each major error in the answer. However, the maximum deduction could be no greater than the marks earned in Question 2 (b).

3. *Suggested Stylistic Devices*	*Suggested Illustrations*
(i) Parallelism (or identical clausal arrangement) within the sentence	exchange glances reciprocate civilities go home dream of one another they marry and discover—they wear out life . . . and change; they wear out life in altercations—charge nature with cruelty
(ii) Balance of clausal arrangement within the sentence	same as above
(iii) Climactic arrangement of clauses within the sentence	exchange glances, reciprocate civilities, go home and dream of one another. (The whole was needed for adequate illustration) A statement about the climactic arrangement of ideas throughout the paragraph was accepted as an illustration
(iv) Parallel (identical repetitive) construction within the clauses	meeting by chance—brought together by artifice divert attention—diversify thought uneasy . . . apart—happy together
(v) Balanced construction within the clauses	same as in (iv) meeting —brought together by chance—by artifice uneasy —happy apart —together
(vi) Antithetical (contrasting) construction within the clauses	by chance—by artifice uneasy —happy apart —together discover —concealed
(vii) Simplicity of construction	The first sentence is effective in simplicity by contrast with the remainder
(viii) Brevity of clauses connotes brevity (superficiality) of acquaintance (courtship)	exchange glances, reciprocate civilities, go home, and dream of one another
(ix) Chronological order	if used to illustrate brevity, simplicity or climactic arrangement.

Question 2 (c) Clausal Analysis—7 marks

1. One mark was given for identifying any main (principal) clause.

2. One mark was given for identifying and stating the kind of each subordinate clause. (Total equals 3 marks.)

3. One mark was given for correctly stating the relationship of each subordinate clause. (Total equals 3 marks.)

4. The candidate was not required to write the clauses in full, but he was required to indicate the exact limits of each clause.

Question 2 (d) Vocabulary—2 marks

1. One mark was allowed for each word correctly defined or illustrated. (Total equals 2 marks.)

2. If the candidate attempted a definition, the word had to be defined as the same part of speech.

3. An illustrative sentence containing one major error or two minor errors received no mark.

Question 3 The Précis—24 marks

The following are, in part, the standards by which the précis was marked:

1. One mark was allowed for each point indicated on the point outline to a maximum of 24 marks.

2. Deductions were made when the précis noticeably exceeded the suggested length of 130 words. Précis of 141 words or more had progressive penalties.

3. Deductions for errors in style were made to a *maximum of eight marks.* The following scale was used:

Type of Error	*Marks Deducted*
Major error	1 each to maximum of 4
Frequent minor errors	Maximum of 2
Imprecisions	Maximum of 3
Lack of coherence	Maximum of 4
Too close adherence to the original words	Maximum of 2

4. A candidate was penalized for employing a mere patchwork of words and phrases from the original passage; but he was not penalized for using the author's words when it was difficult to avoid doing so without changing the meaning. For example, such expressions as the following were acceptable: One, few, many, mediocre, mediocrity, individual, masses, public opinion, government, democracy.

5. There was no deduction for an imprecision in any statement for which no mark had been awarded.

POINT OUTLINE

Each point was worth one mark. Any 24 of the following 27 points could be allotted.

1. IN SPITE OF APPEARANCES TO THE CONTRARY (homage, respect, honour to superiority, ability, mental superiority)
2. MEDIOCRITY (the average) IS BECOMING DOMINANT (is in the ascendant)
3. FORMERLY (previously, through history, up to the present, until recently)
4. THE INDIVIDUAL HAD INTRINSIC POWER (was respected, was a force in himself)
5. WITH NATURAL AND/OR SOCIAL ADVANTAGES (through ability or birth) HE HAD CONSIDERABLE POWER
6. NOW THE INDIVIDUAL HAS LOST POWER (is lost in the crowd, mass; individuality is swallowed up, submerged, by masses)
7. PUBLIC OPINION RULES (is all powerful, is dominant)
8. THIS IS OBVIOUS (a truism, a triviality)
9. IN POLITICS (that governments derive power from the masses, have power by virtue of the masses, must represent or please the masses)
10. PUBLIC OPINION ALSO DOMINATES (rules) PRIVATE LIFE (social and/or moral affairs, standards, relations)
11. PUBLIC OPINION IS THE OPINION OF THE MASSES (mass opinion)
12. THEREFORE IT IS MEDIOCRE (represents mediocrity, collective mediocrity)
13. EVEN STRANGER (more unusual, more novel)
14. THE MASSES DO NOT GET THEIR OPINIONS (are not influenced by, do not regard) FROM LEADERS (churchmen and/or statesmen)
15. OR BOOKS
    (N.B. Certain phrases such as"qualified authorities", "authoritative sources" covers points 14 and 15.)
16. BUT THEY GET THEIR IDEAS FROM MEN LIKE THEMSELVES (of their own kind, their fellows, their peers)
17. WRITING IN NEWSPAPERS
18. HURRIEDLY (without much thought, on the spur of the moment)

19. THIS CANNOT BE HELPED (is inevitable, is acceptable; I do not complain of this)
20. WITH THE PREVAILING LOW INTELLIGENCE (with the present mental apathy, in the present state of public ignorance, of mental mediocrity)
21. THE GOVERNMENT (rule) OF MASSES (mediocrity, the average, any large group) MUST BE MEDIOCRE (poor, second rate, average)
22. IN ACTION AND MENTAL INFLUENCES (atmosphere, influence, tone, attitude it fosters, creates, develops)
23. UNLESS THE MANY (masses) ARE GUIDED (controlled, led) BY ONE OR FEW (a few, individuals, small group)
24. OF SUPERIOR ABILITY AND/OR EDUCATION (of greater intelligence, better informed, more talented)
25. AT THEIR (BEST) TIMES? THE MASSES HAVE BEEN SO GUIDED
26. ALL GOOD (noble) IDEAS (things, deeds) MUST COME FROM (be started by) INDIVIDUALS (a few, small group)
27. USUALLY (generally) ONE (a single individual, person, man)

Sample Précis

The following précis was considered excellent.

In spite of appearances to the contrary, mediocrity is becoming dominant. Until recently the individual had intrinsic power and, with natural or social prestige, considerable influence. Now, individuality is submerged and public opinion rules. This fact is obvious both in politics and private life. Since public opinion emanates from the masses, it symbolizes mediocrity. Strangely, the masses do not get their opinions from leaders or books, but from their fellows writing, often hurriedly, in newspapers.

With the prevailing mental apathy, this cannot be helped. Government by the average must be second rate, unless the majority is guided by a few intelligent individuals; at times such guidance has prevailed. All good ideas must come from individuals—usually one. (117 words)

Spelling

The majority of the candidates lost marks as a consequence of errors in spelling; many suffered the maximum deduction of five marks. The following words *that appeared on the question paper* were frequently misspelled: acquaintances, ascendant, author, capital, counsels, homage, italicized, mediocrity, sovereign, tendency.

In former years, extensive lists of spelling errors have appeared in Circular H.S.4C. Teachers should draw the attention of their students to these errors.

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